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The Commission of Fine Arts
10 November 1954

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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

HELD IN WASHINGTON, D. C., 10 NOVEMBER 1954

A meeting of the Commission of Fine Arts was held in its offices in the Interior Department Building on Wednesday, 10 November 1954. The following members were present:

David E. Finley, Chairman
Joseph Hudnut
Felix W. de Weldon
Elbert Peets
also L. R. Wilson, Secretary and Administrative Officer

The meeting was called to order by the Chairman at 9:30 a. m.

Proceedings:

1. MINUTES OF MEETING OF 17 JUNE 1954: The minutes of the meeting of the Commission of Fine Arts held on 17 June 1954 were approved.

2. CENTRAL AREA POTOMAC RIVER BRIDGE: Chairman Finley opened the meeting by introducing the topic of the Potomac River Bridge authorized by Public Law 704-83rd Congress--H. R. 1980--(Exhibit A) for the central area between the Memorial Bridge and Roosevelt Island. A brief history of the circumstances leading to the selection of the Constitution Avenue site was made, and the positions of the various agencies involved in the placement of the bridge were reviewed and discussed at length. All the members were agreed that from the view point of the Commission the proposed bridge jeopardized the monumental character of the river landscape. The Theodore Roosevelt Memorial Association had not been inclined to modify its opposition to crossing Theodore Roosevelt Island with a bridge at its meeting on 27 October 1954, nor had the District officials concerned yielded any ground as far as utilizing another site such as the

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of the Commission of Fine Arts held on 17 June 1954 were approved.

2. CENTRAL AREA POTOMAC RIVER BRIDGE: Chairman Finley opened the

meeting by introducing the topic of the Potomac River Bridge authorized by Public Law 704-83rd Congress--H. R. 1980--(Article A) for the central area between the Memorial Bridge and Roosevelt Island. A brief history of the circumstances leading to the selection of the Constitution Avenue site was made, and the positions of the various agencies involved in the placement of the bridge were reviewed and discussed at length. All the members were agreed that from the view point of the Commission the proposed bridge jeopardized the monumental character of the river landscape.

The Theodore Roosevelt Memorial Association had not been inclined to modify its opposition to crossing Theodore Roosevelt Island with a bridge at its meeting on 27 October 1954, nor had the District officials concerned yielded any ground as far as utilizing another site such as the

Roaches Run or Seven Sisters locations. Accordingly, the only feasible solution in that area pointed to an underwater crossing. The Chairman then read a letter he had prepared, addressed to the Secretary of the Interior, expressing the Commission's great concern with the situation and suggesting that studies of the underwater crossing be made (Exhibit A-1). A statement for the press had also been prepared incorporating the gist of the letter sent to the Secretary of the Interior (Exhibit A-2). Both the statement and the letter were unanimously adopted by the members, upon motion duly made and seconded.

Agreement was reached that a show of any conflict of opinion on the part of Commission members should be avoided and that a united front in reference to the bridge should be strictly maintained and that preservation of the beauty surrounding the setting of the Lincoln Memorial should be the only point emphasized to the press. Any recommendation should be credited as being made at the instigation of the President through the Secretary of the Interior.

Mr. de Weldon then left the meeting to attend the dedication ceremonies of the Marine Corps Memorial in Arlington, Virginia.

Members of the Washington Press were called and copies of the statement were given to them at 4:30 p. m. Mr. Robert Albrook, Mr. George Beveridge, and Mr. Anthony Lewis represented The Washington Post and Times Herald, The Evening Star, and The Daily News respectively.

3. MR. BIDDLE'S MOVE TO CALIFORNIA: Chairman Finley informed the members that Mr. Biddle had moved to Pacific Palisades, California, where he is to be affiliated with the Huntington Hartford Foundation. Mr. Biddle had raised the question by writing a letter to the Chairman, asking whether

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solution in that area pointed to an underwater crossing. The Chairman

then read a letter he had prepared, addressed to the Secretary of the In-

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suggesting that studies of the underwater crossing be made (Exhibit A-1).

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he is to be affiliated with the Huntington Hartford Foundation. Mr. Biddle

had raised the question by writing a letter to the Chairman, asking whether

he should resign, since it would be difficult for him to be available for consultation (Exhibit B). The Chairman asked for an expression of opinion from the members present.

The members discussed the matter and stated that under these circumstances it would best serve the interests of the Commission and the public if Mr. Biddle resigned and another be appointed in his place to be present at meetings and be available for consultation at other times as might be necessary. The Chairman wrote Mr. Biddle accordingly in a letter dated 12 November 1954 (Exhibit B-1).

4. NATIONAL ACADEMY OF DESIGN LETTER: In order to refresh the memories of the members, the Chairman read the letter dated 30 June 1954 from Mr. Lawrence Grant White, President of the National Academy of Design, addressed to the Commission of Fine Arts, in which the National Academy of Design endorsed the report made by the Commission of Fine Arts to the President entitled "Art and Government," but did not approve the report of the Committee on Government and Art. The letter also contained five recommendations which the National Academy of Design wished the Commission of Fine Arts to consider and to forward to the President on behalf of the Academy as a supplement to the Commission of Fine Art's report of 15 May 1953. (This letter is Exhibit P of the minutes of the 16-17 September 1954 meeting of the Commission.)

The Chairman stated that he had forwarded the letter to the President through Mr. Bernard M. Shanley, Special Counsel to the President, and had received an acknowledgement, saying that there would be no objection to releasing the letter to the press, as Mr. White requested. Mr. White was so informed by letter dated 15 November 1954 (Exhibit E-2). The Secretary

he should resign, since it would be difficult for him to be available for consultation (Exhibit B). The Chairman asked for an expression of opinion from the members present.

The members discussed the matter and stated that under these circumstances it would best serve the interests of the Commission and the public if Mr. Biddle resigned and another be appointed in his place to be present at meetings and be available for consultation at other times as might be necessary. The Chairman wrote Mr. Biddle accordingly in a letter dated 12 November 1954 (Exhibit B-1).

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The Chairman stated that he had forwarded the letter to the President through Mr. Bernard M. Baruch, Special Counsel to the President, and had received an acknowledgment, saying that there would be no objection to releasing the letter to the press, as Mr. White requested. Mr. White was so informed by letter dated 15 November 1954 (Exhibit B-2). The Secretary

reported that the New York Times of 21 July 1954 carried an article publicizing the position of the National Academy of Design in this matter.

After further discussion, the Commission agreed that the recommendations were basically sound and a motion to accept them was made and seconded, with the suggestion that they be forwarded to the government agencies to whom they pertained, namely: General Services Administration (Exhibit C); Bureau of Engraving and Printing (Exhibits D and D-1); Post Office Department (Exhibits E and E-1).

5. NATIONAL MUSIC COUNCIL LETTER: Chairman Finley then read a letter dated 19 October 1954 from Mr. Edwin Hughes, Executive Secretary of the National Music Council (Exhibit F), in which it was recommended that Dr. Howard Hanson, President of the National Music Council, be appointed as music representative on the Commission of Fine Arts. The members of the Commission were of the opinion that the request represented a misconception of the nature of the Fine Arts Commission, since a member representing music would have little or nothing to add to the functions of the Commission of Fine Arts as presently constituted.

Chairman Finley suggested that the letter be forwarded to the President without comment. He suggested that Dr. Hanson be appointed as advisor to the Commission in matters concerning music. Mr. Peets and Dr. Hudnut added that this would merely further the misunderstanding of the functions of the Commission. Therefore, no further action was taken on the matter except to forward the letter to the President (Exhibit F-1). Mr. Hughes was informed accordingly (Exhibit F-2).

6. MARINE CORPS WAR MEMORIAL DEDICATION: The meeting recessed at 10:20 a. m. in order to allow the members to proceed to Arlington for the dedication of the Marine Memorial. The Commission attended the dedication

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ceremonies in a body. A program of the event is appended (Exhibit X).

The address of the sculptor member of the Commission, Mr. Felix W. deWeldon, and the creator of the monument is also appended (Exhibit X-1).

7. VISIT TO FOURTEENTH STREET HIGHWAY BRIDGE: While returning from the dedication of the Marine Memorial, the members crossed and inspected the most recent Potomac River Bridge, the new Fourteenth Street Highway Bridge, which is to be a prototype for the proposed central area bridge. The structure was examined for design and appearance as an aid in visualizing the effect of such a bridge north of the Memorial Bridge.

The meeting reconvened at 2:00 p. m.

8. POSTAGE STAMPS - DISCUSSION: Chairman Finley reopened the meeting by introducing the Honorable Albert J. Robertson, Assistant Postmaster General, who was accompanied by Mr. Robert E. Fellers, Director, Division of Philately, Post Office Department. Brief note was taken of Dr. Fiske Kimball's having relinquished the leadership in September of a projected stamp competition. Neither the members of the Commission nor Mr. Robertson seemed to desire to proceed with a competition at the present time.

Mr. Robertson did, however, volunteer background information on the processing of stamps and explained some of the problems encountered in seeking designs for them. He illustrated his points with examples of recent stamps, such as the Eastman stamp, Columbia University stamp, the Lewis and Clark stamp, etc. Considerable discussion ensued on these and other designs. Mr. Robertson especially called attention to the Pennsylvania Academy stamp which was designed from a painting by Charles Willson Peale. In most instances, he said, the sponsors had very definite ideas

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The address of the recipient member of the Commission, Mr. Felix W. Anderson,
and the creator of the monument is also appended (Exhibit 1-1).

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Peale. In most instances, he said, the sponsors had very definite ideas

about the design which the Post Office Department tried to respect.

The members expressed their opinion of the designs freely. In conclusion, a friendly agreement was reached that much could be done to improve the design of our stamps, and that the Commission's advice was of value to the Post Office Department. No specific agreement was made, however, to consult the Commission formally on these matters.

9. FINE ARTS LEGISLATION:

(1) COMMISSION OF FINE ARTS: Under date of 8 October 1954, a letter was received from Congressman Charles R. Howell (Exhibit G), asking for the comments and suggestions of the Commission of Fine Arts on a draft of his new bill which proposed "to increase the membership and expand the functions and duties of the Commission of Fine Arts, and for other purposes."

After discussing the draft bill, the members agreed that the Commission of Fine Arts could not take on all the activities that Congressman Howell proposed in his legislation, and that some activities should be carried on by presently existing agencies and others by new agencies that might be formed. The Chairman said he would draft a letter to Mr. Howell expressing the views of the members.

(2) NATIONAL MEMORIAL AUDITORIUM: Under date of 25 October 1954, a letter was received from Congressman Charles R. Howell (Exhibit H) asking for comments or recommendations of the Commission of Fine Arts on his new draft bill "Creating a Federal commission to formulate plans for the construction in the District of Columbia of an appropriate permanent National War Memorial to honor those who have died while serving in the Armed Forces of the United States." The memorial is to take the form of a "National Memorial Auditorium, athletic field and stadium." It was noted that the

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2. FINE ARTS LEGISLATION:

(1) COMMISSION ON FINE ARTS: Under date of 2 October 1954, a

letter was received from Congressman Charles E. Howell (Indiana 5), asking for the comments and suggestions of the Commission of Fine Arts on a draft of his new bill which proposed to increase the membership and expand the functions and duties of the Commission of Fine Arts, and for other purposes.

After discussing the draft bill, the members agreed that the Commission of Fine Arts could not take on all the activities that Congressman Howell proposed in his legislation, and that some activities should be carried on by presently existing agencies and others by new agencies that might be formed. The Chairman said he would draft a letter to Mr. Howell expressing the views of the members.

(2) NATIONAL MONUMENTAL ACTIVITIES: Under date of 25 October 1954,

a letter was received from Congressman Charles E. Howell (Indiana 5) asking for comments or recommendations of the Commission of Fine Arts on his new draft bill "creating a Federal commission to formulate plans for the construction in the District of Columbia of an appropriate permanent National War Memorial to honor those who have died while serving in the Armed Forces of the United States." The memorial is to take the form of a National Memorial Auditorium, athletic field and stadium." It was noted that the

draft bill was based on Public Law 523-78th Congress, a Joint Resolution "To consider a site and designs for a National Memorial Stadium to be erected in the District of Columbia."

The Commission discussed the proposed legislation and expressed approval of the objectives of the bill. Congressman Howell was informed accordingly (Exhibit H-1).

(3) FIVE FREEDOMS MEMORIAL: At the September meeting, Mr. Peets requested the Secretary to look into the present status of the legislation authorizing a "Five Freedoms Memorial." The Secretary accordingly reported that H. R. 6455, "To create a National Monument Commission, and for other purposes," was enacted into Public Law 742-83rd Congress. The law authorized appointment by the President of a commission to procure plans and designs for a monument to the Nation symbolizing the ideals of a democracy as embodied in the five freedoms. The monument is to be located on federally owned land within the George Washington Memorial Parkway adjoining the north boundary of Arlington National Cemetery west of Arlington Ridge Road and south of Arlington Boulevard on the heights overlooking the Potomac River. Plans for the monument are to be approved by the Secretary of the Interior, the National Capital Planning Commission, and the Commission of Fine Arts. No action had yet been taken to appoint the Commission.

10. WASHINGTON COLD STORAGE COMPANY, INCORPORATED: Mr. John S. Samperton, architect for the Washington Cold Storage Company, Incorporated, submitted for consideration and comment by the Commission of Fine Arts a preliminary set of drawings for their proposed office building to be located at 1011-1015 E Street, Southwest. After studying the drawings, the Commission decided that the design should be restudied with the following

considerations in view: (1) The use of fewer materials on the Tenth Street facade would unify the design; (2) The number of rectangular motives and their relationship on the facade were not wholly satisfactory; (3) If not eliminated entirely, a new design for the mosaic surface should be submitted showing greater detail and a simplified color scheme; (4) Greater coherence among the elements of the design should be striven for. It was agreed that the architect should be commended for his resourcefulness and originality.

The Chairman requested the Secretary to confer with the architect in the matter.

11. NATIONAL ZOOLOGICAL PARK - PUBLIC REST ROOM: Under date of 2 November 1954, a letter was received from Mr. M. A. Coe, Supervising Architect, Office of Design and Engineering, District of Columbia, asking for consideration by the Commission of Fine Arts of preliminary plans for a proposed Public Rest Room Building to be located at the National Zoological Park, Washington D. C. The plans called for sandstone walls, steel sash windows, and a composition slate roof, conforming in general to the current standard for buildings at the National Zoological Park. From the street, the building gave the appearance of a one-story structure, but the ground sloped off rapidly to allow entrance to storage rooms at a lower level at the rear.

The design was studied and approved by the Commission (Exhibit I).

12. AMERICAN MILITARY CEMETERY - HONOLULU, HAWAII: The Chairman stated that he had received a telephone call from Mr. John Harbeson, Consulting Architect to the American Battle Monuments Commission, on 9 November 1954 saying that he would like to have a list of names of architects that

considerations in view: (1) The use of fewer materials on the tenth story facade would unify the design; (2) The number of rectangular motives and their relationship on the facade were not wholly satisfactory; (3) If not eliminated entirely, a new design for the mosaic surface should be submitted showing greater detail and a simplified color scheme; (4) Greater coherence among the elements of the design should be striven for. It was agreed that the architect should be commended for his resourcefulness and originality.

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The design was studied and approved by the Commission (Exhibit I).

12. AMERICAN MILITARY CEMETERY - HONOLULU, HAWAII: The Chairman

stated that he had received a telephone call from Mr. John Hanson, Consulting Architect to the American Battle Monuments Commission, on 9 November 1954 saying that he would like to have a list of names of architects that

the Commission of Fine Arts would consider qualified for consideration by the American Battle Monuments Commission to design the American Military Cemetery at Honolulu, Hawaii (Exhibit J). The matter was discussed, and a list was compiled by the members and approved. The Chairman informed Mr. Harbeson accordingly (Exhibit J-1).

13. AMERICAN AUTOMOBILE ASSOCIATION - PROPOSED ROOF-SIGN: The Secretary presented a letter, dated 9 November 1954, from Mr. R. Donald Kinney, Superintendent, Division of Inspections, District Building, in which notice was made of an application to erect a roof-sign on the American Automobile Association's building at 1712 G Street, Northwest. The letter stated: "While these premises are not strictly within the purview of your Commission, an informal expression from the Fine Arts Commission will be greatly appreciated..."

The members agreed that the location did not technically fall within the jurisdiction of the Commission of Fine Arts, but it was believed that the placement on the roof of the building would be most unfortunate since it would give the sign a commanding position over Lafayette Park and the north grounds of the White House. The Chairman asked the Secretary to advise Mr. Kinney of the Commission's views (Exhibit K).

14. BUDGET FOR FISCAL YEAR 1956 - REPORT ON: The Secretary stated that he had attended hearings at the Bureau of the Budget with the Interior Department representatives on 21 October 1954 and had presented the 1956 fiscal year estimates on behalf of the Commission. The 1956 estimates had already been prepared by the former Secretary of the Commission of Fine Arts, and no changes were made. The Commission of Fine Arts requested \$21,200 for fiscal year 1956, the same amount that was requested for fiscal

the Commission of Fine Arts would consider qualified for consideration by the American Battle Monuments Commission to design the American Military Cemetery at Honolulu, Hawaii (Exhibit 1). The matter was discussed, and a list was compiled by the members and approved. The Chairman informed Mr. Harrison accordingly (Exhibit 1-1).

13. AMERICAN AUTOMOBILE ASSOCIATION - PROPOSED ROOF-SIGN: The Secretary presented a letter, dated 9 November 1954, from Mr. R. Donald Kinney, Superintendent, Division of Inspections, District Building, in which notice was made of an application to erect a roof-sign on the American Automobile Association's building at 1712 G Street, Northwest. The letter stated: "While these premises are not strictly within the purview of your Commission, an informal expression from the Fine Arts Commission will be greatly appreciated..."

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14. BUDGET FOR FISCAL YEAR 1955 - REPORT ON: The Secretary advised that he had attended meetings at the Bureau of the Interior Department representatives on 21 October 1954 and had presented the 1955 fiscal year estimates on behalf of the Commission. The 1955 estimates had already been prepared by the former Secretary of the Commission of Fine Arts, and no changes were made. The Commission of Fine Arts requested \$21,200 for fiscal year 1955, the same amount that was requested for fiscal

year 1955. The officials of the Bureau of the Budget were complimentary to the Commission for the small budget requested and for being consistent in not asking for an increase over last year. The estimates were approved.

The Secretary said that there will be additional hearings before committees of the new Congress after it convenes in January.

15. GALLERY SPACE: The Secretary reported that as a matter of information and record a letter had been sent in July to the Commissioner of Public Buildings, General Services Administration (Exhibit L), requesting the return of the western end of the long art gallery that adjoins the offices of the Commission of Fine Arts in the southwest wing of the seventh floor of the Interior Department Building. A reply was received from Commissioner Peter A. Strobel stating that "Conversations have been held with representatives of the Interior Department as a result of your request. A study is being made to determine if necessary adjustments can be made in space assigned to the Department of the Interior to provide for the release of the gallery area." As of this date, no further word had been received from Mr. Strobel. Disposition of material formerly exhibited and now stored in scattered places will be determined by the decision on the space requested.

16. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The date of the next meeting of the Commission of Fine Arts was set for Thursday, 2 December 1954.

The Commission adjourned at 4:00 p. m.

year 1955. The officials of the Bureau of the Budget were complimentary to the Commission for the small budget requested and for being constant in not asking for an increase over last year. The estimates were approved.

The Secretary said that there will be additional hearings before

committees of the new Congress after it convenes in January.

15. GALLERY SPACE: The Secretary reported that as a matter of infor-

mation and record a letter had been sent in July to the Commissioner of

Public Buildings, General Services Administration (Exhibit I), requesting

the return of the western end of the long art gallery that adjoins the

offices of the Commission of Fine Arts in the southwest wing of the seventh

floor of the Interior Department Building. A reply was received from

Commissioner Peter A. Strobel stating that "Conversations have been held

with representatives of the Interior Department as a result of your request.

A study is being made to determine if necessary adjustments can be made in

space assigned to the Department of the Interior to provide for the release

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16. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The date of the next

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The Commission adjourned at 4:00 p. m.

Public Law 704 - 83d Congress
Chapter 1074 - 2d Session
H. R. 1980

AN ACT

To authorize and direct the construction of bridges over the Potomac River, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

Potomac River
bridges.

TITLE I—BRIDGE IN VICINITY OF CONSTITUTION
AVENUE

That (a) the Commissioners of the District of Columbia are authorized and directed to construct, maintain, and operate a low-level bridge over the Potomac River, from the vicinity of Constitution Avenue in the District of Columbia to the Virginia side of the Potomac River, such bridge to be constructed north of the Memorial Bridge and south of the southern portion of Theodore Roosevelt Island sometimes referred to as "Small Island", together with bridge approaches and roads connecting such bridge and approaches with streets and park roads in the District of Columbia and with streets and park roads on the Virginia side of the Potomac River: *Provided*, That in planning such bridge approaches and connecting roads, the Commissioners shall consult with the National Capital Planning Commission. ^{68 Stat. 961.}
^{68 Stat. 962.}

(b) The Commissioners of the District of Columbia are authorized to construct and maintain a structure to provide pedestrian access from the low-level bridge referred to in subsection (a) of this section to the aforesaid "Small Island": *Provided*, That before entering into any contract for such structure providing pedestrian access, the plans therefor shall be approved by the Theodore Roosevelt Association. ^{Pedestrian access.}

(c) The Secretary of the Interior is hereby authorized to construct, maintain, and operate a structure connecting the main body of Theodore Roosevelt Island and the aforesaid portion thereof referred to as "Small Island" to provide pedestrian access between such islands: *Provided*, That the plans for such structure connecting such islands shall be subject to the approval of the Theodore Roosevelt Association.

(d) The plans for any bridge or other structure authorized by this title shall be submitted to the Commission of Fine Arts for advice with respect to the architectural features of any such bridge or structure, and no contract for the construction thereof may be entered into until this subsection shall have been complied with: *Provided*, That upon failure of the Commission of Fine Arts to report its advice within ninety days of submission of plans to it, the requirements of this subsection shall be deemed to have been met. ^{Submission of plans to Commission of Fine Arts.}

(e) Appropriations for construction of the bridge and other structures authorized by this title, payable from the highway fund of the District of Columbia, in amounts not exceeding \$24,500,000 are hereby authorized. ^{Appropriation.}

SEC. 102. The Federal agencies having control and jurisdiction over the lands at and adjacent to the ends of the bridge shall transfer to the Commissioners of the District of Columbia, upon their request, the areas to be occupied by said bridge, approaches, and connecting roads, all as shown more particularly on plans of such bridge, approaches, and connecting roads, to be prepared and approved by the Commissioners of the District of Columbia and the Bureau of Public Roads, Department of Commerce. ^{Transfer of lands by Federal agencies.}

SEC. 103. The Commissioners of the District of Columbia are authorized to enter into an agreement or agreements with the State Highway Commission of Virginia, acting for and on behalf of the Commonwealth of Virginia, for the purpose of providing for cooperation by ^{Agreement with State Highway Commission, Va.}

the State Highway Commission of Virginia, to such extent as the Commissioners of the District of Columbia shall deem necessary, in the construction of said bridge, approaches, and connecting roads, acquisition of land for rights-of-way, contributions toward costs, temporary or permanent closing of existing roads, and any other matters relating to the construction of said bridge which the Commissioners of the District of Columbia may consider appropriate.

Use of lands
for preliminary
work.

68 Stat. 962.
68 Stat. 963.

SEC. 104. The Commissioners of the District of Columbia are authorized to make such use of federally owned and controlled lands at and adjacent to the bridge as may be necessary for making borings, performing other preliminary work, routing and rerouting traffic, constructing said bridge, approaches, and connecting roads, and storing of materials incident to such preliminary work and to actual construction.

Traffic rout-
ing, etc.

SEC. 105. The Commissioners of the District of Columbia are authorized and directed to route and reroute and to cause the routing and rerouting of traffic on, and to close or cause to be closed, park roads, streets, and highways under the jurisdiction of the United States, and to negotiate for the closing of roads by agreement with Virginia authorities, where necessary in connection with the preparation of plans for, and during the actual construction of, said bridge, approaches, and connecting roads. The Commissioners of the District of Columbia are further authorized to prepare plans for such changes in park roads as they deem necessary to provide maximum efficiency in handling traffic to and from said bridge, and when such plans are approved by the Bureau of Public Roads, to construct roads in conformity with such approved plans.

Plans for
changes in
park roads.

Removal of
planting mate-
rials, etc.

SEC. 106. (a) The National Park Service is authorized and directed to remove or transplant to other locations any and all planting materials within the area to be used for the bridge, approaches, and connecting roads or for construction purposes, when requested by the Commissioners of the District of Columbia. The Commissioners of the District of Columbia are authorized and directed to regrade the areas involved in the construction of the bridge, approaches, and connecting roads so as to conform with the plans to be approved by them and the Bureau of Public Roads.

Landscaping.

(b) Upon completion of said bridge, approaches, and connecting roads and the regrading of the areas, or prior thereto, when authorized by the Commissioners of the District of Columbia and when such operation or operations will not interfere with the construction of said bridge, approaches, and connecting roads, the National Park Service is directed to landscape such areas in accordance with the plans of the National Park Service as may be approved by the Commissioners of the District of Columbia and the Bureau of Public Roads; the cost of said landscaping to be paid out of funds made available for the purposes of this title.

Cost of road
changes.

SEC. 107. The cost of construction, reconstruction, and repair of all roads which are changed or made necessary as an incident to the construction of said bridge, approaches, and connecting roads, when approved by the Commissioners of the District of Columbia and the Bureau of Public Roads, shall be paid out of funds made available for construction of said bridge, approaches, and connecting roads.

SEC. 108. The right to alter, amend, or repeal this title is hereby expressly reserved.

TITLE II—BRIDGE IN VICINITY OF JONES POINT

SEC. 201. (a) The Secretary of the Interior (referred to hereinafter as the "Secretary") is authorized and directed to construct, maintain, and operate a six-lane bridge over the Potomac River, from a point at or near Jones Point, Virginia, across a certain portion of the District of Columbia, to a point in Maryland, together with bridge approaches on property owned by the United States in the State of Virginia.

(b) The bridge shall be of deck girder structure with a swing span **Structure.** having a one-hundred-and-fifty-foot horizontal clearance on each side of the pivot pier and a seventy-foot vertical clearance above mean low water, and shall be constructed in accordance with the provisions of subsection (b) of Section 502 of the "General Bridge Act of 1946," approved August 2, 1946 (60 Stat. 847), as amended, and subject to **33 USC 525.** the conditions and limitations in this title.

(c) The Secretary shall request recommendations and suggestions **Design, recom-** of the National Capital Planning Commission relative to the design **mendations.** of such bridge and approaches.

SEC. 202. (a) Any Federal agency and the District of Columbia **Transfer of** having control and jurisdiction over any land at or near the site of **lands by Fed-** the bridge shall transfer to the Secretary, upon his request, any such **eral agencies.** lands to be occupied by the bridge or approaches thereto.

(b) The Secretary may acquire by purchase or by condemnation any **Land in** land in the State of Maryland, not under Federal or District jurisdic- **Maryland,** tion or control, needed for the construction of such bridge, title to such **acquisition.** land to be taken directly to and in the name of the United States. In case a price satisfactory to the Secretary cannot be agreed upon for the purchase of such land or in case the title cannot be made satisfac- **68 Stat. 963.** tory to the Attorney General of the United States, then the **68 Stat. 964.** latter is directed to procure such land by condemnation, and the expenses of procuring evidence of title, or condemnation, or both, shall be paid from funds made available for the purposes of this title.

SEC. 203. (a) The Secretary may make such use of lands owned or **Use of lands** controlled by the United States, at or adjacent to the site of the bridge, **for preliminary** as may be necessary for making borings, performing other prelimi- **work.** nary work, routing and rerouting traffic, constructing such bridge, approaches, and connecting roads, and storing materials incident to such preliminary work and to actual construction.

(b) The Secretary may route and reroute and cause the routing **Traffic rout-** and rerouting of traffic on, and close or cause to be closed, streets, **ing, etc.** roads, and highways under the jurisdiction of the United States, and negotiate for the closing of streets, roads, and highways by contact with Virginia, Maryland, and District authorities, when necessary in connection with the preparation of plans for, and during the actual construction of, the bridge.

SEC. 204. Notwithstanding any other provision of this title, the **Approaches, as-** Secretary shall not begin construction of the bridge above referred to **surances of Va.** until the State of Virginia and the State of Maryland have taken such **and Md.** steps as the Secretary deems adequate to give assurances that there will be constructed and maintained, by and in such States, such approaches to such bridge as will be reasonably adequate to make possible the full and efficient utilization of such bridge.

Appropriation. SEC. 205. The sum of \$14,925,000 is hereby authorized to be appropriated out of any moneys in the Treasury not otherwise appropriated, to carry out the provisions of this title.

SEC. 206. The right to alter, amend, or repeal this title is hereby expressly reserved.

Approved August 30, 1954.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

November 10, 1954

My dear Mr. Secretary:

At a meeting of the Commission of Fine Arts on November 10th, the members gave consideration to the proposed bridge which has been authorized by the Congress to be erected over the Potomac River between the Memorial Bridge and Theodore Roosevelt Island. The Commission felt that further study should be given to this matter in view of the following statement issued by the President on August 30, 1954, when he signed the bill authorizing the construction of the bridge:

"The bridge, with its high traffic volume, will have a serious impact on some of the most important of the National Memorials. It can affect importantly the effectiveness of the memorial concept of Arlington Memorial Bridge, which symbolizes the reunion of the North and South and provides a monumental approach to Arlington National Cemetery. It can infringe upon the Water Gate design as a monumental entrance to the Mall from the Potomac River. Most serious of all could be the effect of the bridge on the beautiful setting of the Lincoln Memorial."

In the opinion of the Commission, the bridge to be erected over the Potomac River between the Memorial Bridge and Theodore Roosevelt Island would seriously affect the beauty of these memorials. The Mall terminating in the Memorial Bridge and the wide expanse of the river, with the wooded island given to the Nation as a memorial to Theodore Roosevelt, provide a setting of incomparable beauty for the Lincoln Memorial and form perhaps the finest civic landscape in America. It is of the utmost importance that this landscape should not be marred by the intrusion of another bridge at this point.

I stated these views at a hearing held by the Senate Committee on the District of Columbia on July 15, 1954. They were stated also in a letter, dated August 25th, 1954, from the Commission to the Executive Office of the President, Bureau of the Budget, saying that the Commission could not endorse the erection of a bridge between Memorial Bridge and Theodore Roosevelt Island.

The Commission fully appreciates the difficulties faced by the Commissioners of the District of Columbia in their efforts to meet the traffic problems that arise in this city, in part due to increasing commuter traffic from suburban areas in Virginia. Such considerations, however, should not be allowed to mar the beauty of the city, particularly in an important area such as that surrounding the Lincoln Memorial and the termination of the Mall with the view of Arlington National Cemetery across the river.

Y. K. S. Secretary

If no other site is available for a bridge without marring this area, an additional thoroughfare between the Virginia suburbs and the center of Washington should be provided by means of a tunnel under the river. Such a tunnel would be costly, but the cost would not be comparable to the loss we would sustain if the projected bridge is built as now authorized. Nor would this cost be incommensurate with the resources of this Nation or the dignity and beauty of its capital city. The landscape setting of the Lincoln Memorial - a unique collaboration of nature, art and history - belongs not only to the City of Washington but to the American people. It also belongs to the coming generations for whom we of our generation are trustees.

The Commission, therefore, recommends that a tunnel be substituted for the proposed bridge if no other site is available. In view of the fact that the President, in his statement of August 30, 1954, on signing H. R. 1980, requested the Secretary of the Interior to submit to him recommendations for Executive action and amendments of the Act necessary to correct certain defects in the legislation mentioned in his statement, we hope that you will bring to the attention of the President the above recommendation of the Commission of Fine Arts, and that he may be willing to ask the Congress that further consideration be given to this matter and that existing legislation be amended to this end.

For the Commission of Fine Arts,

Sincerely yours,
Sgd. David E. Finley
Chairman

Honorable Douglas McKay
The Secretary of the Interior
Washington, D. C.

def/vb

If no other site is available for a bridge without marling this area, an additional thoroughfare between the Virginia suburbs and the center of Washington should be provided by means of a tunnel under the river. Such a tunnel would be costly, but the cost would not be comparable to the loss we would sustain if the projected bridge is built as now authorized. Nor would this cost be incommensurate with the resources of this Nation or the dignity and beauty of its capital city. The landscape setting of the Lincoln Memorial - a unique collaboration of nature, art and history - belongs not only to the City of Washington but to the American people. It also belongs to the coming generations for whom we of our generation are trustees.

The Commission, therefore, recommends that a tunnel be substituted for the proposed bridge if no other site is available. In view of the fact that the President, in his statement of August 30, 1954, on signing H. R. 1980, requested the Secretary of the Interior to submit to him recommendations for Executive action and amendments of the Act necessary to correct certain defects in the legislation mentioned in his statement, we hope that you will bring to the attention of the President the above recommendation of the Commission of Fine Arts, and that he may be willing to ask the Congress that further consideration be given to this matter and that existing legislation be amended to this end.

For the Commission of Fine Arts,

Sincerely yours,
Sgd. David E. Finley
Chairman

Honorable Douglas McKay
The Secretary of the Interior
Washington, D. C.

del/vb

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

November 10, 1954

FOR IMMEDIATE RELEASE

STATEMENT OF THE COMMISSION OF FINE ARTS

At a meeting of the Commission of Fine Arts on November 10th, the members gave consideration to the proposed bridge which has been authorized by the Congress to be erected over the Potomac River between Memorial Bridge and Theodore Roosevelt Island. The Commission felt that further study should be given to this matter in view of the following statement issued by the President on August 30, 1954, when he signed the bill authorizing the construction of the bridge:

"The bridge, with its high traffic volume, will have a serious impact on some of the most important of the national memorials. It can affect importantly the effectiveness of the memorial concept of Arlington Memorial Bridge, which symbolizes the reunion of the North and South and provides a monumental approach to Arlington National Cemetery. It can infringe upon the Water Gate design as a monumental entrance to the Mall from the Potomac River. Most serious of all could be the effect of the bridge on the beautiful setting of the Lincoln Memorial."

In the opinion of the Commission, the bridge to be erected over the Potomac River between the Memorial Bridge and Theodore Roosevelt Island would seriously affect the beauty of these memorials. The Mall terminating in the Memorial Bridge and the wide expanse of the river, with the wooded island given to the Nation as a memorial to Theodore Roosevelt, provide a setting of incomparable beauty for the Lincoln Memorial and form perhaps the finest civic landscape in America. It is of the utmost importance that this landscape should not be marred by the intrusion of another bridge at this point.

These views were stated by the Chairman of the Commission at a hearing held by the Senate Committee on the District of Columbia on July 15, 1954. They were stated also in a letter, dated August 25, 1954, from the Commission to the Executive Office of the President, Bureau of the Budget, saying that the Commission could not endorse the erection of a bridge between Memorial Bridge and Theodore Roosevelt Island.

The Commission fully appreciate the difficulties faced by the Commissioners of the District of Columbia in their efforts to meet the traffic problems that arise in this city, in part due to increasing commuter traffic from suburban areas in Virginia. Such considerations, however,

THE COMMISSION OF THE DISTRICT OF COLUMBIA
7000 Interior Department Building
Washington 25, D. C.

November 10, 1954

FOR THE RECORD

AT THE END OF THE COMMISSION OF THE DISTRICT

At a meeting of the Commission of the District of Columbia on November 10, 1954, the members have considered the proposed bridge which has been authorized by the Congress to be erected over the Potomac River between Memorial Bridge and Theodore Roosevelt Island. The Commission felt that further study should be given to this matter in view of the following statement issued by the President on August 30, 1954, when he signed the bill authorizing the construction of the bridge:

"The bridge, with its high traffic volume, will have a serious impact on some of the most important of the national memorials. It can affect importantly the effectiveness of the memorial concept of Arlington Memorial Bridge, which symbolized the reunion of the North and South and provides a monumental approach to Arlington National Cemetery. It can intrude upon the water gate which is a monumental entrance to the Mall from the Potomac River. Most serious of all could be the effect of the bridge on the beautiful setting of the Lincoln Memorial."

In the opinion of the Commission, the bridge to be erected over the Potomac River between the Memorial Bridge and Theodore Roosevelt Island would seriously affect the beauty of these memorials. The Mall terminating in the Memorial Bridge and the wide expanse of the river, with the wooded island given to the Nation as a memorial to Theodore Roosevelt, provide a setting of incomparable beauty for the Lincoln Memorial and form perhaps the finest civic landscape in America. It is of the utmost importance that this landscape should not be marred by the intrusion of another bridge at this point.

These views were stated by the Chairman of the Commission at a hearing held by the Senate Committee on the District of Columbia on July 13, 1954. They were stated also in a letter, dated August 25, 1954, from the Commission to the Executive Office of the President, Bureau of the Budget, saying that the Commission could not endorse the erection of a bridge between Memorial Bridge and Theodore Roosevelt Island.

The Commission fully recognizes the difficulties faced by the District of Columbia in their efforts to meet the traffic problems that arise in this city, in part due to increasing commuter traffic from suburban areas in Virginia. Such considerations, however,

should not be allowed to mar the beauty of the city, particularly in an important area such as that surrounding the Lincoln Memorial at the termination of the Mall with the view of Arlington National Cemetery across the river.

If no other site is available for a bridge without sacrificing the beauty of this area, an additional thoroughfare between the Virginia suburbs and the center of Washington should be provided by means of a tunnel under the river. Such a tunnel would be costly, but the cost would not be comparable to the loss we would sustain if the projected bridge is built as now authorized. Nor would this cost be incommensurate with the resources of this Nation or the dignity and beauty of its capital city. The landscape setting of the Lincoln Memorial - a unique collaboration of nature, art and history - belongs not only to the City of Washington but to the American people. It also belongs to the coming generations for whom we of our generation are trustees.

The Commission, therefore, have recommended that a tunnel be substituted for the proposed bridge if no other site is available. They hope that the Congress may be willing to give further consideration to this matter and that existing legislation may be amended to this end.

should not be allowed to mar the beauty of the city, particularly in an important area such as that surrounding the Lincoln Memorial at the foot of the Mall with the view of Arlington Cemetery across the river.

If no other site is available for a bridge without sacrificing the beauty of this area, an additional thoroughfare between the Virginia suburbs and the center of Washington should be provided by means of a tunnel under the river. Such a tunnel would be costly, but the cost would not be comparable to the loss we would sustain if the projected bridge is built as now envisioned. Nor would this cost be inconformable with the resources of this Nation or the dignity and beauty of the capital city. The landscape setting of the Lincoln Memorial - a unique collaboration of nature, art and history - belongs not only to the city of Washington but to the American people. It also belongs to the coming generations for whom we of our generation are trustees.

The Commission, therefore, have recommended that a tunnel be substituted for the proposed bridge if no other site is available. They hope that the Congress may be willing to give further consideration to this matter and that existing legislation may be amended to this end.

GEORGE BIDDLE
Hog's Back Hollow
Truro Mass

C
O
P
Y

October 15, 1954

Dear David:

I was sorry indeed that the meeting scheduled for October 12 was postponed, as I shall not be able to attend the next one, I am sorry to say, and I was anxious to see you.

The situation is this: I have been granted a Huntington Hartford award and invited to spend six months at the Foundation in California. It is something like the American Academy in Rome, with young painters, sculptors, musicians, writers and two or three more established artists in residence. I am motoring out there very shortly after leaving here, as our Croton house is rented and I have no place where I can stay in New York. I shan't get out there in time to fly back and I can't linger on in New York for that long a time. I am doubly sorry to miss the unveiling of Felix' monument and you must tell him how sorry I shall be not to be there.

I am prepared of course to do whatever you think wise about staying on the Commission or at once tendering my resignation. I have only served for three years owing to my former resignation while I was in Rome; and with the exception of this next meeting I can, of course, attend the others as the airplane flight from California is not too rigorous. But owing to the additional expense of air travel you might think it wiser for me to resign. You will advise me candidly.

I shall be in New York for a few days around November 1; and if any situation comes up which you would like to talk over with me personally -- such as the Post Office Competition, etc -- I can always come down to Washington for a few hours. You can write to me then to the Century Club. I shall be here for another ten days.

Ever most cordially,

s/ George Biddle

EXHIBIT B

W. G. B. B. B. B.
Hog's Back Hollow
Hog's Back Hollow

October 12, 1934

Dear David:

I was sorry indeed that the meeting scheduled for October 12 was postponed, as I shall not be able to attend the next one, I am sorry to say, and I was anxious to see you.

The situation is this: I have been granted a Huntington Hartford award and invited to spend six months at the Foundation in California. It is something like the American Academy in Rome, which gives scholars, sculptors, musicians, writers and two or three more established artists in residence. I am not going out there very shortly after leaving here, as our Gordon House is rented and I have no home there. I am staying in New York. I don't get out there in time to go back and I can't linger on in New York for the long time. I am looking sorry to miss the unveiling of the monument and you must tell me how sorry I shall be not to be there.

I am prepared of course to do whatever you think wise about staying at the Foundation or at once leaving my resignation. I have only served for three years and to my former resignation while I was in Rome; and with the exception of this year, I am, of course, still in the others as the airplane might find California is not too rigorous. But owing to the additional expense of the travel you might think it worth while to resign. You will advise me accordingly.

I shall be in New York for a few days around November 1; and if any situation comes up which you would like to talk over with me personally -- such as the Foundation Competition, etc. -- I can write you then to the contrary for a few hours. You can write to me then to the contrary. I shall be here for another ten days.

Ever most cordially,

W. G. B. B. B.

W. G. B. B. B.

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear George:

We had an interesting meeting of the Commission on November 10th, and agreed to recommend to the President that existing legislation be amended so as to substitute a tunnel for the proposed bridge which has been authorized to be erected over the Potomac River between Memorial Bridge and Roosevelt Island. The reaction so far has been good, and we are hoping for the best.

I told the members of your letter to me, asking whether, in the opinion of the Commission, you should resign in view of your move to California for the winter. Vi Hudnut said that he had just come from the meeting of the American Federation of Arts and that, while the artists and others seem to be more friendly toward the Commission of Fine Arts, their chief cause for complaint was that they were not sufficiently represented in Washington in an official capacity.

We all discussed the matter at some length, and it was the unanimous conclusion of all the members present (Hudnut, Peets, de Weldon, and myself) that it would be better under the circumstances for you to resign and for someone else to be appointed who would be more accessible to Washington and available for consultation as to questions that would arise from time to time. We found it awkward to get along without you during the time you were in Rome; and while we shall all personally miss you very much, it was the consensus of opinion that it would be better for the Commission to have a painter member nearer Washington who will be continuously available for any needs that might arise.

With best regards, I am

Sincerely yours,
Sgd. David E. Finley
Chairman

Mr. George Biddle
c/o Huntington Hartford
Foundation
Pasadena, California

def/pav

EXHIBIT B-1

EXHIBIT

THE COMMISSION OF THE ARIZONA
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear George:

We had an interesting meeting of the Commission on November 10th, and agreed to recommend to the President that existing legislation be amended so as to establish a tunnel for the proposed bridge which has been authorized to be erected over the Colorado River between Imperial County and Roosevelt Island. The reaction so far has been good, and we are hoping for the best.

I told the members of your letter to me, asking whether in the opinion of the Commission, you should resign in view of your move to California for the winter. Mr. Hume said that he had just come from the meeting of the American Federation of Arts and that, while the artists and others seem to be more friendly toward the Commission of the Arts, their chief cause for complaint was that they were not sufficiently represented in Washington in an official capacity.

We all discussed the matter at some length, and it was the unanimous conclusion of all the members present (Hume, Peers, de Weidner, and myself) that it would be better under the circumstances for you to resign and for someone else to be appointed who would be more accessible to Washington and available for consultation as to questions that would arise from time to time. As I found it awkward to get along without you during the time you were in Rome; and while we shall all personally miss you very much, it was the consensus of opinion that it would be better for the Commission to have a painter member nearer Washington who will be continuously available for any needs that might arise.

With best regards, I am

Sincerely yours,
Sgt. David L. Taylor
Chairman

Mr. George Bridgman
c/o Washington Harbor
Foundation
Pasadena, California

12/1/54

EXHIBIT 5-1

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

NOVEMBER 15, 1954

Dear Mr. Mansure:

The Commission of Fine Arts at their meeting on November 10th gave careful consideration to the recommendations of the Executive Committee of the National Academy of Design, which were forwarded to the Commission in a letter dated June 30th, 1954, from Mr. Lawrence Grant White, President of the National Academy of Design, 1083 Fifth Avenue, New York, New York.

The Commission approved the following recommendations which, as you will note, have reference to the selection of architects, painters and sculptors who would advise the General Services Administration in the selection of artists to execute proposed projects outside of Washington involving the design of buildings and their decoration with paintings and sculpture.

- "1. ARCHITECTURE: In connection with Federal building projects outside of the District of Columbia, the American Institute of Architects recommend to the Commissioner of the Public Buildings Service (of the General Service Administration) a panel of names of architects from which three will be selected by the Commissioner to serve as members of a council to advise this agency of the Government in the selection of architects to execute proposed projects.
2. SCULPTURE: In the decoration of Federal buildings erected outside of the District of Columbia in which sculpture is to be used, a Council consisting of two sculptors and the Chief Architect of the Public Buildings Service advise with respect to sculptors selected by architects to collaborate on each project. The two sculptors to serve on the Council to be selected by the Chief Architect on advice from the Commission of Fine Arts.
3. MURAL-PAINTING: In the decoration of Federal buildings erected outside of the District of Columbia in which mural-painting is to be used, a council consisting of two mural painters and the Chief Architect of the Public Buildings Service advise with respect to mural painters selected by architects to collaborate on each project. The two painters to serve on the council to be selected by the Chief Architect on advice from the Commission of Fine Arts."

The Commission hopes that these suggestions may meet with your approval. They feel that the National Academy of Design is trying to be

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

NOVEMBER 15, 1934

Dear Mr. Lawrence:

The Commission of Fine Arts at their meeting on November 10th gave careful consideration to the recommendations of the Executive Committee of the National Academy of Design, which were forwarded to the Commission in a letter dated June 30th, 1934, from Mr. Lawrence Grant White, President of the National Academy of Design, 1083 Fifth Avenue, New York, New York.

The Commission approved the following recommendations which, as you will note, have reference to the selection of architects, painters and sculptors who would advise the General Services Administration in the selection of artists to execute proposed projects outside of Washington involving the design of buildings and their decoration with paintings and sculpture.

1. ARCHITECTURE: In connection with Federal building projects outside of the District of Columbia, the American Institute of Architects recommend to the Commissioner of the Public Buildings Service (of the General Services Administration) a panel of names of architects from which three will be selected by the Commissioner to serve as members of a council to advise this agency of the Government in the selection of architects to execute proposed projects.
2. SCULPTURE: In the decoration of Federal buildings erected outside of the District of Columbia in which sculpture is to be used, a Council consisting of two sculptors and the Chief Architect of the Public Buildings Service advise with respect to sculptors selected by architects to collaborate on each project. The two sculptors to serve on the Council to be selected by the Chief Architect on advice from the Commission of Fine Arts.
3. MURAL-PAINTING: In the decoration of Federal buildings erected outside of the District of Columbia in which mural painting is to be used, a Council consisting of two mural painters and the Chief Architect of the Public Buildings Service advise with respect to mural painters selected by architects to collaborate on each project. The two painters to serve on the Council to be selected by the Chief Architect on advice from the Commission of Fine Arts.

The Commission hopes that these suggestions may meet with your approval. They feel that the National Academy of Design is trying to be

Honorable Edmund F. Mansure
November 15, 1954

page 2

helpful and constructive in connection with the Government's art programs by making suggestions which, in their opinion, would result in giving to artists throughout the country a feeling of greater participation on their part in the selection of artists for Governmental projects outside of Washington. The Commission realizes, of course, that so far as possible the General Services Administration tries to secure the services of qualified artists in the area in which the building is to be erected, and with this policy the Commission is in full agreement. I hope that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley
Chairman

Honorable Edmund F. Mansure
Administrator
General Services Administration
Washington, D. C.

def/b

Mr. Henry J. Sullivan
Assistant Director
Bureau of Recording and Planning
Washington, D. C.

Enclosure
Sgd. David E. Finley
Chairman

Honorable Edmund F. Manning
November 15, 1954

helpful and constructive in connection with the Government's art programs by making suggestions which, in their opinion, would result in giving to artists throughout the country a feeling of greater participation in their part in the selection of artists for Governmental projects outside of Washington. The Commission realizes, of course, that as far as possible the General Services Administration tries to secure the services of qualified artists in the area in which the building is to be erected, and with this policy the Commission is in full agreement. I hope that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley
Chairman

Honorable Edmund F. Manning
Administrator
General Services Administration
Washington, D. C.

del/p

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 16, 1954

Dear Mr. Holtzclaw:

The Commission of Fine Arts at their meeting on November 10th gave careful consideration to the recommendations of the Executive Committee of the National Academy of Design, which were forwarded to the Commission in a letter dated June 30, 1954, from Mr. Lawrence Grant White, President of the National Academy of Design, 1083 Fifth Avenue, New York, New York.

The Commission approved the following recommendation which, as you will note, has reference to the selection of artists who would advise the Director of the Bureau of Engraving and Printing in the design of postage stamps:

"POSTAGE STAMPS: In the design of postage stamps, a committee of three artists, competent in this field of design, together with the Director of the Bureau of Printing and Engraving or his representative and a representative of the Office of the Postmaster General serve as a Council to advise the Bureau of Printing and Engraving.

A list of the names of competent artists, from which three may be selected by the Chief of the Bureau of Printing and Engraving to serve as professional members of the Council, to be prepared by the Commission of Fine Arts."

The Commission hopes that these suggestions may meet with your approval. They feel that the National Academy of Design is trying to be helpful and constructive in connection with the Government's art programs by making suggestions which, in their opinion, would result in giving to artists throughout the country a feeling of greater participation on their part in the selection of artists for Governmental projects. The Commission realizes, of course, that the Bureau of Engraving and Printing always tries to secure the services of highly qualified artists and hopes that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley
Chairman

Mr. Henry J. Holtzclaw
Assistant Director
Bureau of Engraving and Printing
Washington, D. C.

def/b

EXHIBIT D

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 15, 1954

Dear Mr. Holzel:

The Commission of Fine Arts at their meeting on November 10, 1954, gave careful consideration to the recommendations of the Executive Committee of the National Academy of Design, which were forwarded to the Commission in a letter dated June 30, 1954, from Mr. Lawrence Grant White, President of the National Academy of Design, 1083 Fifth Avenue, New York, New York.

The Commission approved the following recommendation which, as you will note, has reference to the selection of artists who would advise the Director of the Bureau of Engraving and Printing in the design of postage stamps:

"POSTAGE STAMPS: In the design of postage stamps, a committee of three artists, competent in this field of design, together with the Director of the Bureau of Printing and Engraving or his representative and a representative of the Office of the Postmaster General serve as a Council to advise the Bureau of Printing and Engraving.

A list of the names of competent artists, from which three may be selected by the Chief of the Bureau of Printing and Engraving to serve as professional members of the Council, to be prepared by the Commission of Fine Arts."

The Commission hopes that these suggestions may meet with your approval. They feel that the National Academy of Design is trying to be helpful and constructive in connection with the Government's art programs by making suggestions which, in their opinion, would result in giving to artists throughout the country a feeling of greater participation on their part in the selection of artists for Governmental projects. The Commission realizes, of course, that the Bureau of Engraving and Printing always tries to secure the services of highly qualified artists and hopes that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,
Sgd. David H. Finley
Chairman

Mr. Henry J. Holzel
Assistant Director
Bureau of Engraving and Printing
Washington, D. C.

del/p

TREASURY DEPARTMENT
BUREAU OF ENGRAVING AND PRINTING
Washington 25, D. C.

C
O
P
Y

November 26, 1954

Mr. David E. Finley
Chairman, The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

This bureau is in accord with the recommendation presented in your letter of November 16, 1954 relative to the selection of artists to serve as advisors to the Director of the Bureau of Engraving and Printing in the design of postage stamps. We will be glad to discuss with the Commission, at its convenience, arrangements for the operating procedure necessary to effectuate the proposal.

There comes to mind two factors that would require consideration in connection with the plan. First, there is the matter of consultation fees and other expenses that might arise. As you probably know this bureau is reimbursed by the Post Office Department for all costs incidental to the production of postage stamps. Since the Committee would serve in an advisory capacity to the Director of the Bureau all of its expenses would have to be paid by this agency and in turn passed on to the Post Office Department. Second, there is the element of a time schedule that would have to be established in order to provide ample opportunity to obtain agreement by the Committee of the design of each individual stamp as well as approval of the Postmaster General prior to the engraving and printing operations. Such a time schedule would be very important in order that sufficient finished stocks would be available for the designated first day of issue. Therefore, it is suggested that these points be presented to the Post Office Department for consideration.

The Bureau is sure that such details can be mutually resolved by all parties concerned and Mr. Donald R. McLeod, Superintendent of the Engraving Division, has been designated to represent the Director of the Bureau on the proposed Committee. Mr. McLeod may be contacted by telephone on Code 137, extension 460.

Very truly yours,

H. J. Holtzclaw
Associate Director

UNITED STATES DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
Washington 25, D. C.

November 20, 1934

Mr. David L. Finley,
Chairman, The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

This Bureau is in accord with the recommendations presented in your letter of November 16, 1934 relative to the selection of artists to serve as advisors to the Director of the Bureau of Land Management and Mining in the design of postage stamps. We will be glad to discuss with the Commission, at its convenience, arrangements for the operating procedure necessary to effectuate the proposal.

There comes to mind two factors that would require consideration in connection with the plan. First, there is the matter of compensation fees and other expenses that might arise. As you probably know this Bureau is reimbursed by the Post Office Department for all costs incidental to the production of postage stamps. Since the Committee would serve in an advisory capacity to the Director of the Bureau all of its expenses would have to be paid by this agency and in turn passed on to the Post Office Department. Second, there is the element of a time schedule that would have to be established in order to provide the opportunity to obtain agreement by the Committee of the design of each individual stamp as well as approval of the Postmaster General prior to the engraving and printing operations. Such a time schedule would be very important in order that sufficient finished stocks would be available for the designated first day of issue. Therefore, it is suggested that these points be presented to the Post Office Department for consideration.

The Bureau is sure that such fact as can be mutually resolved by all parties concerned and Mr. Donald R. McLeod, Superintendent of the Engraving Division, has been designated to represent the Director of the Bureau on the proposed Committee. Mr. McLeod may be contacted by telephone on Code 137, extension 460.

Very truly yours,

H. G. Hoffmeister
Associate Director

EXHIBIT D-1

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 22, 1954

Dear Mr. Fellers:

The Commission of Fine Arts at their meeting on November 10th gave careful consideration to the recommendations of the Executive Committee of the National Academy of Design, which were forwarded to the Commission in a letter dated June 30, 1954, from Mr. Lawrence Grant White, President of the National Academy of Design, 1083 Fifth Avenue, New York, New York.

The Commission approved the following recommendation which, as you will note, has reference to the selection of artists who would advise the Office of the Postmaster General and the Director of the Bureau of Engraving and Printing in the design of postage stamps:

"POSTAGE STAMPS: In the design of postage stamps, a committee of three artists, competent in this field of design, together with the Director of the Bureau of Printing and Engraving or his representative and a representative of the Office of the Postmaster General serve as a Council to advise the Bureau of Printing and Engraving.

"A list of the names of competent artists, from which three may be selected by the Chief of the Bureau of Printing and Engraving to serve as professional members of the Council, to be prepared by the Commission of Fine Arts."

The Commission hopes that these suggestions may meet with your approval. They feel that the National Academy of Design is trying to be helpful and constructive in connection with the Government's art programs by making suggestions which, in their opinion, would result in giving to artists throughout the country a feeling of greater participation on their part in the selection of artists for Governmental projects. The Commission realizes, of course,

EXHIBIT E

THE UNITED STATES OF AMERICA
DEPARTMENT OF AGRICULTURE
WASHINGTON 25, D. C.

November 22, 1934

Dear Sir:

The Commission of Five, which was organized on November 1, 1934, to study the conditions of the livestock industry in the United States, has the honor to acknowledge the receipt of your letter of November 15, 1934, in which you state that you are a member of the American Livestock Raisers' Association, and that you are interested in the work of the Commission.

The Commission is composed of five members, representing the various interests of the livestock industry, and is working to bring about a better understanding of the conditions of the industry, and to bring about a better understanding of the needs of the industry.

The Commission is also interested in the work of the American Livestock Raisers' Association, and is working to bring about a better understanding of the conditions of the industry, and to bring about a better understanding of the needs of the industry.

If you are interested in the work of the Commission, and if you are interested in the work of the American Livestock Raisers' Association, we would be glad to hear from you.

The Commission is also interested in the work of the American Livestock Raisers' Association, and is working to bring about a better understanding of the conditions of the industry, and to bring about a better understanding of the needs of the industry.

Sincerely,
[Signature]

Mr. Robert E. Fellers
November 22, 1954

page 2

that the Post Office Department and the Bureau of Engraving and Printing always try to secure the services of highly qualified artists and hopes that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Mr. Robert E. Fellers
Director, Division of Philately
Post Office Department
Washington, D. C.

Mr. Robert H. Tallers
November 22, 1954

Page 2

that the Post Office Department and the Bureau of Printing and Engraving are to secure the services of a qualified architect and hope that the suggestions made by the National Academy of Design may prove helpful in this connection.

For the Commission of Fine Arts:

Sincerely yours,

David S. Bailey
Chairman

Mr. Robert H. Tallers
Director, Division of Industry
Post Office Department
Washington, D. C.

C O P Y

POST OFFICE DEPARTMENT
ASSISTANT POSTMASTER GENERAL
BUREAU OF FINANCE
WASHINGTON 25, D. C.

December 10, 1954

Mr. David E. Finley
Chairman, The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

Thank you for your letter of November 22 setting forth recommendations of the Executive Committee of the National Academy of Design.

The recommendation of the National Academy of Design that a committee of artists and others competent in the field of design be consulted in the selection of designs for our postage stamps appears to be entirely satisfactory to us. We would be glad to confer with members of such a committee whenever it is possible to do so. Often, however, we are called upon to make decisions on stamps in a limited time and in those instances it might not be practicable to have a formal conference.

We shall be glad to discuss the implementation of this program with you at your convenience.

We appreciate your interest in our stamp program and send you our best wishes, particularly for the Holiday Season.

Sincerely yours,
Sgd. Albert J. Robertson
Assistant Postmaster General

EXHIBIT E-1

0 1 1 X

POST OFFICE DEPARTMENT
ASSISTANT POSTMASTER GENERAL
BUREAU OF TAXES
WASHINGTON 25, D. C.

December 10, 1954

Mr. David L. Finley,
Chairman, The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

Thank you for your letter of November 22 setting forth
recommendations of the Executive Committee of the National
Academy of Design.

The recommendation of the National Academy of Design that
a committee of artists and others competent in the field of de-
sign be consulted in the selection of designs for our postage
stamps appears to be entirely satisfactory to us. We would be
glad to confer with members of such a committee whenever it is
possible to do so. Often, however, we are called upon to make
decisions on stamps in a limited time and in those instances it
might not be practicable to have a formal conference.

We shall be glad to discuss the implementation of this
program with you at your convenience.

We appreciate your interest in our stamp program and send
you our best wishes, particularly for the Holiday season.

Sincerely yours,
Sgt. Robert L. Robertson
Assistant Postmaster General

EXHIBIT 2-1

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 15, 1954

Dear Mr. White:

The Commission of Fine Arts, at the meeting which was held on November 10th, gave careful consideration to your letter of June 30th, in which the Executive Committee of the National Academy of Design made certain recommendations with reference to the selection of architects, painters and sculptors who would advise the General Services Administration in the selection of artists to execute proposed Governmental projects outside of Washington involving the design of buildings and their decoration with paintings and sculpture; also the selection of artists to advise the Director of the Bureau of Engraving and Printing in the design of postage stamps.

The Commission agreed with your recommendations, which I will be glad to forward to the Administrator of the General Services Administration and the Director of the Bureau of Engraving and Printing. We hope that these officials will adopt your suggestions and I shall write you again after I have had a reply to our letters.

As regards the recommendation for international art exchange, the United States Information Agency is now organized to select committees for international exhibitions of works of art, which may be financed by this Government. Under the circumstances I do not feel that it is necessary that this function should be carried on by me as Director of the National Gallery of Art, although I appreciate the confidence you and the Executive Committee have shown in me in suggesting that this course be followed.

The Commission were most appreciative of the attitude of the National Academy of Design and of the constructive suggestions you have made in connection with the Government's art program.

With kind regards, I am

Sincerely yours,
Sgd. David E. Finley
Chairman

Mr. Lawrence Grant White
President
National Academy of Design
1083 Fifth Academy
New York, New York

EXHIBIT E-2

U S G

THE COMMISSION OF THE
7000 NATIONAL ACADEMY BUILDING
WASHINGTON 25, D. C.

November 15, 1954

Dear Mr. White:

The Commission of Fine Arts, at the meeting held on November 10th, 1954, carefully considered your letter of June 24th, in which the Executive Committee of the National Academy of Design made certain recommendations with reference to the selection of artists, architects and sculptors who would advise the General Services Administration in the selection of artists to execute proposed Governmental projects outside of Washington involving the design of buildings and their decoration with paintings and sculpture; also the selection of artists to advise the Director of the Bureau of Engraving and Printing in the design of postage stamps.

The Commission agreed with your recommendations, which I will be glad to forward to the Administrator of the General Services Administration and the Director of the Bureau of Engraving and Printing. We hope that these officials will adopt your suggestions and I shall write you again after I have had a reply to our letter.

As regards the recommendation for international art exchange, the United States Information Agency is now organized to select countries for international exhibitions of works of art, which may be financed by this Government. Under the circumstances I do not feel that it is necessary that this question should be carried on by me as Director of the National Gallery of Art, although I appreciate the confidence you and the Executive Committee have shown in me in suggesting that this course be followed.

The Commission were most appreciative of the attitude of the National Academy of Design and of the constructive suggestions you have made in connection with the Government's art program.

With kind regards, I am

Sincerely,
Sgt. David A. Smith
Chairman

Mr. Lawrence Frank White
President
National Academy of Design
1003 Fifth Avenue
New York, New York

ENCLOSURE

C O P Y

NATIONAL MUSIC COUNCIL

Executive Secretary
Edwin Hughes
117 East 79th Street
New York 21, N. Y.

October 19, 1954

Mr. David E. Finley, Chairman
The Commission of Fine Arts
Washington, D. C.

Dear Mr. Finley:

At the last meeting of the Executive Committee of the National Music Council it was reported that the terms of five of the present members of the Commission of Fine Arts have expired, and that one of the five has resigned. We take it, therefore, that new members will be appointed or old members re-appointed to fill these vacancies.

As you know, there has been a strong feeling in musical circles that at least one representative from the field of music should sit on the Commission. This seems to be an appropriate time to urge your kind consideration of this matter.

Our Executive Committee believes that Dr. Howard Hanson would be an ideal choice as music representative on the Commission of Fine Arts. You are, of course, familiar with Dr. Hanson's achievements and his position in the world of music.

May I ask if you will kindly let me know your opinion of the Executive Committee's proposal.

With kindest regards,

Sincerely yours,

Edwin Hughes (sgd.)
Executive Secretary

EXHIBIT F

NATIONAL MUSIC COUNCIL

Executive Secretary
John Hughes
115 East 79th Street
New York 21, N. Y.

October 19, 1934

Mr. David E. Finley, Chairman
The Commission of Fine Arts
Washington, D. C.

Dear Mr. Finley:

At the last meeting of the Executive Committee of the National Music Council it was reported that the terms of five of the present members of the Commission of Fine Arts have expired, and that one of the five has resigned. We take it, therefore, that new members will be appointed on old members re-appointed to fill these vacancies.

As you know, there has been a strong feeling in our circles that at least one representative from the field of music should sit on the Commission. This seems to me an appropriate time to urge your kind consideration of this matter.

Our Executive Committee believes that Dr. Howard Hanson would be an ideal choice as music representative on the Commission of Fine Arts. For one, of course, his position in the world of music.

May I ask if you will kindly let me know your opinion of the Executive Committee's proposal.

With kindest regards,

Sincerely yours,

John Hughes (sig.)
Executive Secretary

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear Mr. Willis:

I enclose a copy of a letter dated October 19th, which I received from Mr. Edwin Hughes, Executive Secretary of the National Music Council, 117 East 79th Street, New York, suggesting that Dr. Howard Hanson be appointed as music representative on the Commission of Fine Arts.

I enclose also a copy of my reply, and will be glad to discuss the matter with you at any time if you so desire.

Sincerely yours,
Sgd. David E. Finley
Chairman

Mr. Charles F. Willis, Jr.
Assistant to the Assistant to
the President
The White House

def/pavs

100-1

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear Mr. Willis:

I enclose a copy of a letter dated October 1954, which I received from Mr. Edwin Hughes, Executive Secretary of the National Music Council, 117 East 42nd Street, New York, suggesting that Dr. Howard Hanson be appointed as music representative on the Commission of Fine Arts.

I enclose also a copy of my reply, and will be glad to discuss the matter with you at any time if you so desire.

Sincerely yours,
Sgt. David E. Tinsley
Chairman

Mr. Charles T. Willis, Jr.
Assistant to the Assistant to
the President
The White House

del/pva

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear Mr. Hughes:

At a meeting of the Commission on November 10th, I showed the members your letter of October 19th, with reference to the proposal of the Executive Committee of the National Music Council that Dr. Howard Hanson should be nominated as music representative on the Commission of Fine Arts.

The members of the Commission were greatly interested in the suggestion and all expressed the highest opinion of Dr. Hanson. They asked me to forward your letter to the White House which I am glad to do without, however, making any recommendation from the Commission, itself, as to the action that should be taken.

With many thanks for your letter, and kind regards, I am

Sincerely yours,
Sgd. David E. Finley
Chairman

Mr. Edwin Hughes
Executive Secretary
National Music Council
117 East 79th Street
New York 21, New York

C O P Y

THE COMMISSION ON FIRE ARMS
1000 INDEPENDENT AVENUE
WASHINGTON 25, D. C.

November 12, 1954

Dear Mr. Hughes:

At a meeting of the Commission on November 10th, I showed the members your letter of October 19th, which reference to the proposal of the Executive Committee of the National Rifle Council that Dr. Howard Hanson should be nominated as a representative on the Commission of Fire Arms.

The members of the Commission were greatly interested in the suggestion and all expressed the highest opinion of Dr. Hanson. They asked me to forward your letter to the House which I am glad to do without, however, making any recommendation from the Commission, itself, as to the action that should be taken.

With many thanks for your letter, and kind regards, I am

Sincerely yours,
Hon. David C. Finley
Chairman

Mr. Edwin Hughes
Executive Secretary
National Rifle Council
117 East 77th Street
New York 21, New York

C O P Y

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.

October 8, 1954

Honorable L. R. Wilson
Secretary, Commission of Fine Arts
The Commission of Fine Arts
New Interior Department Building
Washington 25, D. C.

Dear Commander Wilson:

Enclosed herewith is a copy of a new bill "to increase the membership and expand the functions and duties of the Commission of Fine Arts, and for other purposes". It is based on Title II of my omnibus measures, H. R. 9111 and H. R. 9881, and on the new bill of Congressman Lee Metcalf, H. R. 10223. The new measure follows the National Science Foundation Act of 1950 in close detail.

I would appreciate having the comments and suggestions of the seven Members of the Commission of Fine Arts on this draft, and any suggestion they would care to send me for further improving and strengthening it. It has been my stated intention to introduce a fine arts bill in the 84th Congress which incorporated the essential elements of the bills which were before the subcommittee for study, as well as the major recommendations made by the witnesses and those who submitted statements at the June hearings. If agreement can be reached on the enclosed draft - or on a draft which the Members of the Commission and the present sponsors of fine arts legislation may develop - I am confident that a long step will have been taken toward the establishment by the 84th Congress of those powers and authorities which are needed by the present Commission of Fine Arts if it is to successfully cope with the problems in this field.

Perhaps, when the campaign is over, we can sit down and go over this problem at leisure. In the meantime, I believe this draft is a real contribution to coming to grips with the issue.

With kindest regards,

Sincerely,

Sgd. Charles R. Howell, M. C.

EXHIBIT G

In view of the fact that the legislation and-
mitted by Congressman Howell was in a rough draft
and was never officially run off, the enclosure to
this letter will not be distributed but will be
maintained in the official file in the office of
the Commission of Fine Arts.

C O P Y

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
WASHINGTON, D. C.

October 25, 1954

Honorable David E. Finley
Chairman, Commission of Fine Arts
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

In a recent letter Renah F. Camalier, Commissioner of the District of Columbia, wrote me that Washington "has long been in need of a civic auditorium and a stadium of sufficient size to attract even the Olympic events." As you know, H. R. 9111, my fine arts measure on which the June hearings concentrated, provided such an all-purpose auditorium and stadium. Such an all-purpose auditorium should seat probably 20,000. The auditorium building should contain an opera house of 5,000 capacity which would be used by the National Symphony, and in which drama and ballet would be suitably presented. The building would also provide a great exhibition hall with 150-200,000 square feet of space.

About the time that I received Commissioner Camalier's letter Miles D. Kennedy, director of the National Legislative Commission, The American Legion, suggested that I prepare a draft bill along the lines of the enclosure which is based on Public Law 523-78th Congress. Copies of the enclosed draft bill have been furnished The American Legion which has a resolution before it calling for a national memorial auditorium.

Any comment or recommendation which the Fine Arts Commission may wish to send me on this matter, and suggestions for improving and strengthening my bill, would be deeply appreciated. I would also appreciate it if you would call this matter to the attention of the Executive Committee of the National Opera Guild of Washington, of which I understand you are an officer, for any action they may wish to take.

With kindest regards,

Sincerely,

Sgd. Charles R. Howell, M. C.

EXHIBIT H

C O P Y

(Public Law 523-78th Congress)
(Chapter 628-2d Session)
(S. J. Res. 155)

JOINT RESOLUTION

To consider a site and design for a National Memorial Stadium to be erected in the District of Columbia.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That there is hereby established a commission to be composed of three Members of the Senate to be appointed by the President of the Senate, three Members of the House of Representatives to be appointed by the Speaker of the House, and three persons to be appointed by the Commissioners of the District of Columbia. Such commission is authorized and directed (1) to consider a suitable site for an athletic field and stadium to be constructed in the District of Columbia as a permanent memorial to the men and women who gave their lives while serving as members of the armed forces of the United States during World War I and World War II; (2) to procure such plans and designs and make such surveys and estimates of the cost thereof as it deems advisable; (3) to endeavor particularly to formulate a method of financing the project on a self-liquidating basis; and (4) to make a report to the Congress, together with its recommendations, at the earliest practicable date.

SEC. 2. (a) The members of the commission shall serve without compensation; but travel, subsistence, and other necessary expenses incurred by them in connection with the work of the commission may be paid from any funds available for expenditure by the commission.

(b) The commission is authorized, within the limits of appropriations made therefor, to employ and fix the compensation of such officers, experts, and other employees as may be necessary to carry out its functions.

SEC. 3. There are hereby authorized to be appropriated such sums, not to exceed \$25,000, as may be necessary to carry out the provisions of this joint resolution.

Approved December 20, 1944.

C O P Y

Mr. Howell

A BILL

Creating a Federal commission to formulate plans for the construction in the District of Columbia of an appropriate permanent National War Memorial to honor those who have died while serving in the Armed Forces of the United States.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the joint resolution entitled "Joint Resolution To consider a site and design for a National Memorial Stadium to be erected in the District of Columbia", approved December 20, 1944, is amended to read as follows:

"That (a) there is hereby established a commission to be known as the 'American National War Memorial Commission' (hereinafter referred to as the 'Commission') for the purpose of formulating plans for the design, location, financing, and construction in the District of Columbia of a National Memorial Auditorium, athletic field, and stadium, as a permanent memorial to the men and women who gave their lives while serving as members of the Armed Forces of the United States during World War I and World War II.

"(b) The Commission shall be composed of thirteen members appointed as follows:

"(1) Three persons appointed by the President of the United States;

"(2) Three Members of the Senate appointed by the President of the Senate;

"(3) Three Members of the House of Representatives appointed by the Speaker of the House of Representatives; and

"(4) One person selected by each of the following national organizations: The American Legion, the Veterans of Foreign Wars, the American Veterans of World War II, and the Disabled American Veterans.

"(c) The Commission shall--

"(1) consider a suitable site for the National Memorial Auditorium, athletic field, and stadium referred to in subsection (a);

"(2) procure such plans and designs and make such surveys and estimates of the cost thereof as it deems advisable;

"(3) endeavor particularly to formulate a method of financing the project on a self-liquidating basis; and

"(4) make a report to the President and to the Congress, together with its recommendations, at the earliest practicable date.

"(d) The Commission is authorized to accept in its discretion from any source, public or private, money and property to be used in carrying out its functions under this joint resolution.

"(e) The Commission is authorized to avail itself of the assistance and advice of the Commission of Fine Arts, the National Capital Planning Commission, and the National Capital Regional Planning Council, which shall upon request render such assistance and advice.

"Sec. 2. (a) The members of the Commission shall serve without compensation; but travel, subsistence, and other necessary expenses incurred by them in connection with the work of the Commission may be paid from any funds available for expenditure by the Commission.

"(b) The Commission is authorized, within the limits of funds available to it, to employ and fix the compensation of such officers, experts, and other employees as may be necessary to carry out its functions, and to make such other expenditures as it may deem advisable in carrying out its functions.

"Sec. 3. There are hereby authorized to be appropriated such sums, not to exceed \$ _____, as may be necessary to carry out the provisions of this joint resolution."

"(1) The Commission is authorized to accept, in its discretion, any money, gifts or other property, and to use the same for the performance of its functions under this joint resolution.

"(2) The Commission is authorized to accept, in its discretion, any money, gifts or other property, and to use the same for the performance of its functions under this joint resolution.

"Sec. 3. (a) The members of the Commission shall serve without compensation; but the total compensation, including expenses, of the members shall not exceed the compensation of the members of the Commission for the same term of office.

"(b) The Commission is authorized, within the limits of funds available to it, to employ and fix the compensation of such officers, experts, and other personnel as may be necessary to carry out its functions, and to make such other expenditures as it may deem advisable in carrying out its functions.

"Sec. 4. There are hereby authorized to be appropriated such sums, not to exceed \$ _____, as may be necessary to carry out the provisions of this joint resolution."

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

November 12, 1954

Dear Mr. Howell:

The Commission asked me to thank you for giving them an opportunity to consider the draft of proposed legislation for a civic auditorium and stadium, which you kindly sent me in your letter of October 25th.

The Commission feel that there is great need in the City of Washington for a civic auditorium and stadium such as are projected in the proposed legislation. They would be delighted to see such a building erected and to advise with reference to the design for such a building, and in other ways to be of such assistance as may be in their power. They were most appreciative of your efforts to provide such a building.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Honorable Charles R. Howell
House of Representatives
Washington, D. C.

EXHIBIT H-1

THE COMMISSION OF THE FUTURE
 1900 NATIONAL ANNUAL CONFERENCE
 WASHINGTON 25, D. C.

October 25, 1900

Dear Mr. Howell:

The Commission would be glad to have you join in the
 planning to consider the matter of proposed legislation for a
 National and State, which will kindly send to the Board of
 October 25th.

The Commission feels that there is great need in the city of
 Washington for a civic auditorium and stadium and we are seeking
 in the proposed legislation. They would be glad to have you
 willing to send to the Commission to the National and State
 building, and in return to be in such action as to be in
 their power. They were most appreciative of your efforts to provide
 such a building.

For the Commission of the Future

Sincerely yours,

Wm. A. R. R.
 Chairman

Respectfully Charles R. Howell
 House of Representatives
 Washington, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

18 November 1954

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on 10 November 1954, considered the preliminary plans which you presented for the proposed Public Rest Room Building at the National Zoological Park, Washington D. C.

The plans were approved.

For the Commission of Fine Arts:

By direction of the Chairman

L. R. Wilson
Secretary

Director, Department of
Buildings and Grounds
District of Columbia
Attn: Mr. M. A. Coe
Supervising Architect
300 Indiana Avenue, N. W.
Washington 1, D. C.

EXHIBIT I

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

18 November 1954

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on 10 November 1954, considered the preliminary plans which you presented for the proposed Public Rest Room Building at the National Zoological Park, Washington D. C.

The plans were approved.

For the Commission of Fine Arts:

By direction of the Chairman

L. R. Wilson
Secretary

Director, Department of
Buildings and Grounds
District of Columbia
Attn: Mr. M. A. Coe
Supervising Architect
300 Indiana Avenue, N. W.
Washington 1, D. C.

EXHIBIT I

LIST OF ARCHITECTS SUBMITTED BY THE AMERICAN BATTLE MONUMENT
COMMISSION FOR HONOLULU, HAWAII CEMETERY.

Donald S. Nelson

Dallas, Texas

Eero Saarinen

Bloomfield Hills, Mich.

William Wilson Wurster

San Francisco, Calif.

Weihe, Frick & Kruse

San Francisco, Calif.

Ernest E. Weihe

Edward L. Frick

Lawrence A. Kruse

Paul Thiry

Seattle, Wash.

William James Bain

Seattle, Wash.

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Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod
Mr. J. H. McLeod	Mr. J. H. McLeod

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D.C.

November 12, 1954

Dear Mr. Harbeson:

At a meeting of the Commission of Fine Arts which was held on November 10th, I told the members that the following architects are under consideration by the American Battle Monuments Commission for the contract of designing the cemetery at Honolulu:

Donald S. Nelson
Eero Saarinen
William Wilson Wurster
Weihe, Frick & Kruse
Paul Thiry
William James Bain

The members of the Commission asked me to say that they felt that any of the architects above listed were eminently qualified for this work. I could give you more detailed information concerning some of the architects if you would telephone me when you are next in Washington.

Sincerely yours,

David E. Finley
Chairman

Mr. John Harbeson
Harbeson, Huff, Livingston
& Larson
1510 Architects Building
Philadelphia 3, Pennsylvania

THE COMMISSION OF THE DISTRICT OF COLUMBIA
 1000 L STREET, N.W.
 WASHINGTON 25, D.C.

November 12, 1944

Dear Mr. Harpison:

At a meeting of the Commission of Fine Arts which was held on November 10th, I told the members that the following architects are under consideration by the American Battle Monuments Commission for the contest of designing the cemetery at Honolulu:

Donald S. Nelson
 Eric Gassner
 William Wilson Wurster
 Webb, Prich & Kruse
 Paul Thiry
 William James Bain

The members of the Commission asked me to say that they felt that any of the architects above listed were eminently qualified for this work. I could give you more detailed information concerning any of the architects if you would telephone me when you are next in Washington.

Sincerely yours,

David E. Thiry
 Chairman

Mr. John Harpison
 Harpison, Huff, Livingston
 & Larson
 1510 Architects Building
 Philadelphia 3, Pennsylvania

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

6 December 1954

Dear Mr. Kinney:

As requested in your letter of 9 November 1954, I have discussed the matter of the proposed roof sign for the American Automobile Association at Premises No. 1712 G Street, Northwest, informally with the Members of the Commission. Signs and their locations in the monumental areas of the City of Washington are a constant problem of great seriousness to the Commission.

The sign in question does not technically fall within the jurisdiction of the Commission of Fine Arts, but its projected placement on the roof of the building would give it a commanding position over Lafayette Park and the north grounds of the White House. It is believed that the erection of such a sign would be most unfortunate.

Yours very truly,

L. R. Wilson
Secretary

Mr. R. Donald Kinney, Superintendent
Division of Inspections
Dept. of Licenses and Inspections
District Building
Washington D. C.

EXHIBIT K

THE COMMISSIONER OF THE DISTRICT OF COLUMBIA
YOUNG INTERNATIONAL BUILDING
WASHINGTON 25, D. C.

6 December 1934

Dear Mr. Winney:

As requested in your letter of 9 November 1934, I have discussed the matter of the proposed sign for the American Automobile Association at premises No. 1412 G Street, Northwest, in connection with the members of the Commission. Signs and their locations in the monumental area of the City of Washington are a constant problem of great seriousness to the Commission.

The sign in question does not technically fall within the jurisdiction of the Commission of Fine Arts, but its projected placement on the roof of the building would give it a commanding position over Lafayette Park and the north grounds of the White House. It is believed that the erection of such a sign would be most unfortunate.

Yours very truly,

L. E. Wilson
Secretary

Mr. E. Connel Winney, Superintendent
Division of Inspections
Dept. of Licenses and Inspections
District Building
Washington D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

20 July 1954

Dear Mr. Strobel:

The Commission of Fine Arts respectfully submits its request for the return of the western end of the long art gallery that adjoins its office in the southwest wing of the seventh floor of the Interior Department Building.

A wide public interest in the current and proposed building activity within the District of Columbia is again highlighting the lack of adequate exhibition space to show the Commission of Fine Art's collection of past and projected plans of this Capital City. A pressing need for the reassignment and return to the Commission of Fine Arts of the long gallery is daily becoming more evident.

During the war years, the use of the gallery for exhibition of the large collection of material relating to the city of Washington from its founding was lost. Models, pictures, documents, and books of irreplaceable character were then dispersed and are still scattered by loan or storage in various other buildings. Inability to provide proper care under such circumstances has resulted in deterioration and, in some instances, total loss of the material. If the collection is to be preserved, the time has now come to reassemble the separated parts, assess the damage, and reexhibit the collection.

The office of the Commission of Fine Arts is currently in process of reorganization under a new secretary, and the assembly and reexhibition for public use of the dispersed and dormant collection of the Commission of Fine Arts would seem to be the most logical solution for its disposition.

It is understood that the National Capital Planning Commission is presently requesting reassignment of the eastern end of the long art gallery which it originally occupied at the same time that the Commission of Fine Arts occupied the western end. Inasmuch as the collection of our two Commissions complement each other, your early consideration of restoring the entire gallery space to its original use will be greatly appreciated.

Sincerely yours,

David E. Finley
Chairman

Honorable Peter Strobel
Commissioner of Public Buildings
General Services Administration
Washington 25, D. C.

EXHIBIT L

THE COMMISSION OF THE DISTRICT OF COLUMBIA
GENERAL SERVICES ADMINISTRATION
WASHINGTON 25, D. C.

Dear Sir:

Dear Mr. Nichols:

The Commission of the District of Columbia has received the return of the western end of the long and narrow strip of land in the southwest corner of the former site of the Government Building.

A large tract of land in the southwest corner of the former site of the Government Building has been returned to the Commission of the District of Columbia. This tract of land is situated in the southwest corner of the former site of the Government Building and is bounded by the former site of the Government Building on the north, the former site of the Government Building on the east, and the former site of the Government Building on the south.

During the past year, the use of the land in the southwest corner of the former site of the Government Building has been under the control of the Commission of the District of Columbia. The land in the southwest corner of the former site of the Government Building has been used for the purpose of the Commission of the District of Columbia. The land in the southwest corner of the former site of the Government Building has been used for the purpose of the Commission of the District of Columbia. The land in the southwest corner of the former site of the Government Building has been used for the purpose of the Commission of the District of Columbia.

The office of the Commission of the District of Columbia is located in the southwest corner of the former site of the Government Building. The office of the Commission of the District of Columbia is located in the southwest corner of the former site of the Government Building. The office of the Commission of the District of Columbia is located in the southwest corner of the former site of the Government Building.

It is understood that the land in the southwest corner of the former site of the Government Building is to be used for the purpose of the Commission of the District of Columbia. The land in the southwest corner of the former site of the Government Building is to be used for the purpose of the Commission of the District of Columbia. The land in the southwest corner of the former site of the Government Building is to be used for the purpose of the Commission of the District of Columbia.

Sincerely,
[Signature]

United States
Government

General Services Administration
Washington 25, D. C.



DEDICATION
MARINE CORPS
WAR MEMORIAL

NOVEMBER 10, 1954

EXHIBIT X

ARLINGTON, VIRGINIA

FOREWORD

Since the days of our country's birth,
men of the United States Marine Corps have taken
up arms to protect the freedoms
which today light a troubled world with hope.
To these Marines together with their comrades
in arms of the other services who fell fighting
with them, this Memorial is humbly dedicated.

In the providence of God, it shall remain
forever a monument to courage and valor
for generations yet unborn.



“Uncommon Valor Was A Common Virtue”

ORDER OF EVENTS

CONCERT *United States Marine Corps Band*

ARRIVAL OF OFFICIAL PARTY

CHAIRMAN OF THE DAY *Hon. Robert B. Anderson
Deputy Secretary of Defense*

INVOCATION *Rear Admiral E. B. Harp, jr.,
ChC, USN*

REMARKS *Chairman of the Day*

REMARKS *Col. J. W. Moreau, USMC (Ret.)
President, Marine Corps War
Memorial Foundation, Inc.*

REMARKS *Hon. Orme Lewis
Assistant Secretary
of the Interior*

PRESENTATION *Gen. Lemuel C. Shepherd, jr.
Commandant, United States
Marine Corps*

FLAG RAISING

REMARKS *Mr. Felix de Weldon
Sculptor*

DEDICATORY ADDRESS

IN MEMORIAM *Rabbi Garson Goodman, ChC, USN*

TAPS

BENEDICTION *Father Paul Redmond, ChC, USN*

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Maj. Gen. J. H. Stokes, USA

Hon. J. P. S. Devereux

Hon. Clark W. Thompson

Lt. Col. John H. Dillon, USMCR

Col. Robert H. Williams, USMC

Col. Frank Halford, USMC (Ret.)

Maj. Ralph Wray, USMCR

STORY OF THE MEMORIAL

Nearly a decade ago, a nation of free people traditionally opposed to war was thrilled and cheered by a war photograph. But this was no mere picture of mighty armadas, massive assaults or vanquished enemies. It was, instead, a scene far more magnificent — a picture of six grimy, tired, disheveled men — far from home and the comforts of home — struggling to raise their flag on enemy soil . . . a flag which would announce to all who could see that one more step had been taken in the long march to victory and peace.

It seemed almost predestined that this great photograph, taken in a fleeting second by Mr. Joseph Rosenthal, should serve as the inspiration for physical reproduction.

Even as a war-weary nation was drawing new determination from this symbol of American spirit, Mr. Felix de Weldon was purposefully working to create a scale model of this perfect scene. Upon its completion, he turned immediately to the task of creating, in life-sized glory, his interpretation of America on the March. This creation was the symbol for the Treasury Department's Seventh War Loan — and it was at this time that dedicated friends of the Marine Corps determined this scene should be again reproduced, but this time in heroic proportions, proportions which could do ample justice to the magnificence of the scene which had inspired it.

It was not an easy task, nor a task to be accomplished with what might be termed speed. It was a task which required the engineering as well as the great artistic skill of the sculptor. Bit by bit, piece by piece, the statue was modeled in clay — molded in plaster — and cast in plaster.

Steel framework had to be constructed to support the huge figures, framework which structurally resembled the bone structure of human bodies. Slowly, carefully, week by week and month by month, the work went painstakingly along until that day three years ago when the entire statue, in plaster, was completed. Then it was carefully dissembled and taken in 108 pieces, to the Bedi-Rassy Art Foundry to be cast in bronze by artesians practicing a skill centuries old.

In September of the year of Nineteen Fifty-Four, the completed statue was brought to its permanent site and assembled.

Here it stands, rising majestically on a promontory overlooking our nation's capital — joining other Memorials to other men who have made this nation great.

It stands, somber against the sky, as a monument not only to those who, as proud Marines, have given their lives to their country; it is also a monument to all men who have cherished country above life — men whose sacrifices have made it possible for us, today, to say reverently,

"We are a free people."

ACKNOWLEDGEMENT

The consummation of the Memorial and its surroundings was not the sole work of one person but of many thousands. To those people who gave so freely of their time, their money and encouragement, the members of the Marine Corps War Memorial Foundation offer their sincere appreciation. For, without their help and inspiration, this Memorial and all that it stands for could never have been conceived or completed.



MARINE CORPS WAR MEMORIAL FOUNDATIO

_C_O_P_Y_

Remarks of Felix de Weldon, Sculptor
at the Dedication Ceremonies
Marine Corps War Memorial
November 10, 1954

Mr. Vice President, Mr. Secretary, General Shepherd, Honored Guests

During the nine and one-half years I have spent working on this monument I met with the greatest cooperation from the Commandant of the Marine Corps, General Shepherd and from his predecessors, Generals Gates and Vandegrift as well as from members of the Marine Corps War Memorial Foundation and all marines everywhere. The close association with the marines was an inspiration to me and increased my admiration for the men of the Corps. Their support gave me the utmost confidence and I never doubted that the work would be successfully completed. I would like to express here my warmest feelings and gratitudes to all.

During these years the interest in the monument throughout the United States has steadily grown, for there are countless numbers of people who, for a very long time have expressed the wish that marines be commemorated and memorialized for their brave deeds and bitter fighting in so many far places. Where have any men done more to deserve such love and admiration from all of us.

To put my true feelings into words would be beyond my own powers of expression. I am sure it is not necessary to "tell it to the marines". Work on this statue has been almost my entire life these past years and now that it is finished I am afraid that I shall feel lonely and a little lost. A sculptor does not work with words. His medium is bronze or stone and through this medium I have expressed my true feelings for the Corps and for those who died fighting with the marines since 1775.

Residence of William H. Johnson, Sculptor
at the Lincoln Center
Central Park West, New York
November 10, 1954

Mr. Vice President, Mr. Secretary, General Board, and
During the nine and one-half years I have spent working on the
statue I met with the great and accomplished men of the Government
and the Corps, General Board and from his predecessors, General
and Vice President as well as from members of the United States
Historical Foundation and all manner of persons. The close association
with the prince was an education to me and increased my knowledge
of the men of the Corps. Their example was to the great advantage
and I never doubted that the work would be successfully completed.
I would like to express here my warm feelings and appreciation to all.
During these years the interest in the statue throughout the
United States has steadily grown, and there are countless numbers of
people who, for a very long time, have watched the work with interest
of concern and enthusiasm. Their letters and their advice and their
to so many far places, their help and encouragement in the work
and their advice from all over the world.
To put my true feelings into words would be beyond my powers
of expression. I am sure it is not necessary to tell it to the world.
Work on this statue has been almost my entire life since 1945 and
now that it is finished I shall feel lonely and a
little lost. A sculptor does not work with words. His medium is stone
or stone and through this medium I have expressed my own feelings for
the Corps and for those who had helped me in the making of the statue.

In the early months it was my privilege to have the three survivors of this historic scene pose for me. I tried in every way to achieve accuracy and realism in recreating this epic. However, I tried to create something more than a statue.

The five marines and one Navy Corpsman who raised the flag on Mt. Suribachi, Iwo Jima were young and strong. The youngest was 19 and the oldest 25. They knowingly defied death and they, with other fighting men everywhere, won a victory against the greatest odds. The hands of these men reaching out symbolize the help so frequently given to suffering peoples around the world. A spirit of devotion to one's country, groping for that which may be beyond one's means to attain, needing assistance from the power above, that power which we all need so much in time of adversity, and without whose guidance our efforts might well be fruitless. Our cause is a just one and with God's help America can reach any goal her heart is set upon, to establish freedom for all and a lasting peace among all nations.

This memorial typifies the unsurpassed gallantry of all marines who won our victories. It symbolizes sacrifices made throughout the ranks of our fighting men. Three of these six men who raised the flag died in bitter combat. Thousands like them in every theatre of war fell in defense of their country in the belief that this Nation would dedicate its might to the maintenance of peace and freedom for which they gave their lives.

There is very little we can say to add to the glory of the marines. All we can hope for is that we shall deserve in some small measure the sacrifices they made and that our efforts will be worthy of theirs. This

In the early days it was the privilege to have the same ceremony of this historic scene here for me. I tried in every way to achieve a victory and believe in restoring this epic. However, I tried to create something more than a statue.

The five heroes and one Navy Corporal who raised the flag on Iwo Jima. Two of them were young and strong. The youngest was 19 and the oldest 25. They bravely defied death and they, with other fighting men everywhere, won a victory against the greatest odds. The name of these men residing on Iwo Jima the help as frequently given to soldiers people around the world. A spirit of devotion to one's country, the one for that which may be beyond one's terms to attain, needing assistance from the power above, that power which we all need so much in time of adversity, and without whose guidance our efforts might well be fruitless.

Our cause is a just one and with God's help America can reach any goal. Her heart is set upon, to establish freedom for all and a lasting peace among all nations.

This heroic exploits the unsung heroes; all of all heroes who in our victories. It symbolizes sacrifice and throughout the years of our fighting men. Three of these men who raised the flag died in bitter combat. Thousands like them in every theatre of war fell in defence of their country in the belief that this Nation would dedicate its might to the maintenance of peace and freedom for which they gave their lives.

There is very little we can say to add to the glory of the heroes. All we can hope for is that we shall deserve in some small measure the sacrifices they made and that our efforts will be worthy of theirs. This

flag which we honor today and under which we serve is the emblem of our unity, our power, our thoughts and purpose as a Nation. It has no other character than that which we give it from generation to generation. The choice is ours. It floats in majestic silence above the multitude which executes that choice whether in peace or in war. And yet though silent it speaks to us, speaks to us of the past, of the men and women who went before us and of the record they wrote upon it. It has witnessed a great history and as it floats on high it symbolizes the events which made this country great and the freedom for which our people have fought so hard to maintain.

It is my hope that this memorial will become a symbol not only of the bravery of our armed forces but of the relentless determination of our people to defend democracy against those who would deny the fundamental rights and dignity of man. May this statue serve to remind all who pass that we must keep the faith with the brave and the fallen. America, strong in heart, in spirit and in arms is our best assurance of preserving the freedom for which these men fought. They have done their share. The rest is up to us to cherish and make known to others the high principles on which our American heritage is founded.

... which we honor today and under which we serve is the symbol of our
... our power, our thoughts and purpose as a Nation. It is the symbol
... that which we give it from generation to generation. The
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... this country great and the freedom for which our people have fought to
... and to maintain.

It is my hope that this symbol will become a symbol not only of
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